

MEMOIRS
OF
CARNEGIE MUSEUM

VOL. XI.

ART. 6.

A CATALOGUE OF
THE SPANG COLLECTION OF GREEK AND ITALIAN VASES AND
ETRUSCAN URNS IN THE CARNEGIE MUSEUM

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INTRODUCTION

The Spang Collection of Greek and Italian Vases and Etruscan Urns was purchased in 1853 at Chiusi (Latin Clusium), Italy, by Mr. Charles Frederick Spang, who requested that the collection be donated to the first museum to be established in Pittsburgh.

Mr. Spang, who was one of the founders of the Pittsburgh firm of Spang, Chalfant and Company, died in Nice, France, on July 18, 1904, in the ninety-fifth years of his age. His collection has for many years been housed in the Carnegie Museum.

Miss Rosalie Spang, the daughter of Charles Frederick Spang, died in Nice, on April 15, 1932, and by her will the collection was left to the Carnegie Museum.

After a long search and diligent inquiry the author of this Catalogue has been unable to find any records or letters of Mr. Spang which might throw light on the circumstances of the acquisition of the vases. Such details would include the names of persons from whom they were bought and their supposed provenance. There is a tradition that they came from Chiusi, and this tradition I have followed.

The vases and urns have never been catalogued or published upon before, and should be the nucleus for future additions to this important field of ancient art.

In preparing this catalogue I have been greatly indebted for help and valuable suggestions to Dr. David M. Robinson, Vickers Professor of Archaeology, of Johns Hopkins University. He supplied me with many references and corrected many errors. This acknowledgment of his assistance will, I hope, show my appreciation of his aid in many matters in which I was in doubt.

I am also sincerely grateful to Dr. Eva Fiesel, visiting professor of linguistics at Bryn Mawr College, for her kindness in sending me the transcriptions and interpretations of the Etruscan inscriptions on the urns which are illustrated on plate XLIII, figures 3 and 4.

To Mr. Sydney Prentice, my thanks are due for his patience and skill in preparing the photographs.

JUN 15 1937

GREEK AND ITALIAN VASES

DESCRIPTIONS OF THE INDIVIDUAL VASES

Black-figured Column Krater or Kelebe. Plate XXXVII, Obverse;
Pl. XXXVIII, Reverse.

Height .336 m., diameter .305 m.

Obverse (plate XXXVII); a narrow reserved band is at the base of the molded foot; next there are up-pointing rays beneath a broad black band, on which rest the two painted panels, each of which is enclosed on the sides by a double row of ivy leaves within lines, and, above the shoulders, by a tongue pattern. The wide, almost vertical neck supports the overhanging rim which is decorated with a double row of rudely drawn ivy leaves separated by a narrow black line.

On the exterior surface of the lip, there is a frieze of lotus buds with intersecting stems, and on the flat projections over the columnar handles, a palmette. The double handles rise in an arch almost vertically from the shoulders. The black glaze is somewhat worn off on the neck, handles, and foot.

The body of the vase is somewhat ovoid, rounding sharply on the shoulder.

Two warriors, probably Achilles and Ajax, are seated on cylindrical stools playing a board-game, probably "draughts," at a low table between them. Each of the players wears a *taenia* about his hair, a chiton with a purple border, which appears below his cuirass, and greaves.

The chitons are decorated with purple dots and incised stars. The warriors wear on their legs thigh-pieces or perimeridia. Both the cuirasses and the perimeridia have spiral ornaments. Each warrior holds two spears over his left shoulder. Both warriors have white beards, at least they appear white on the vases. Their eyes are in front view. They are absorbed in the game. Their shields and helmets lean against the wall behind them and the shields have circular indentations on each side, each being decorated with three white, solid circles and three purple dots near the edge. From the Corinthian helmets rise the lofty crests of three parts: a narrow, metal, curved piece, projecting from the top of the helmet; next, a flat curved piece, ornamented with white dots, and an outer, wider band, originally white, ending below in a long streamer.

In the rear, between the warriors, stands the goddess, Athena, her body to the front, her head inclined to the left, gazing at the left warrior, as if favoring him. In her right hand she holds her spear horizontally across her body and over the heads of the players. The goddess is clad in a close-fitting, sleeveless chiton with vertical, incised lines which extend in front from the waist two-thirds of the way to the ground; the chiton has an ornamental border. On the front of the

garment in the middle are three incised dots or stars, reaching to the hands of the players. The goddess wears her *aegis*, without the Medusa head, and an Attic helmet whose high crest is shortened and projects into the tongue pattern on the shoulder of the vase. The ear-flap of the helmet is down and there is a sort of covering from the back of the helmet to the left shoulder, from which hangs a fillet or streamer extending over her chest to her spear. The color of the face, neck, and arms of the goddess was originally white. The drawing of the figures is archaic, but vigorous and life-like. The upraised left arm lacks the hand, probably due to the curve of the shoulder of the vase.

Reverse (plate XXXVIII); four nude figures; in the center stand two dancing youths, back to back, their heads facing each other. On the left is a trainer, with his left hand raised, who is evidently giving instructions to the youth who is bending his body back toward his comrade, who raises his left foot in a less violent gesture and looks backward. At the extreme right stands another trainer holding a short stick in his right hand. Probably all four men are dancing.

The drawing is inferior to that on the obverse. Incised lines are sparingly employed. The muscles are exaggerated, and the elongation of the hands and feet, though a mark of archaic art, may be to some extent due to the carelessness of the painter.

Attic, about 530-520 B. C., Chiusi.

Representations on Greek vases of warriors playing at draughts are numerous. The names usually assigned are those of Achilles and Ajax.

Cf. Pfuhl, Ernst, *Masterpieces of Greek Drawing and Painting*, Beazley's translation, pp. 26-28, figs. 21-22; Furtwängler-Reichhold-Hauser, *Griechische Vasen Malerei*, Vol. III, p. 65 f., pls. 131-132; Hoppin, James Clark, *Handbook of Attic Black-figure Vases*, pp. 106-107; Walters, H. B., *Catalogue of the Greek and Etruscan Vases in the British Museum*, Vol. II, *Black-figure Vases*: B 193 Amphora (a), B 211 Amphora (a), B 438 Kylix (a), B 466 Kyathos, B 501 Oenochoe.

I have not been able to locate any other krater on which the scene of Achilles and Ajax playing draughts is depicted.

Professor J. D. Beazley of Oxford University, to whom I sent a photograph of the vase, wrote me that he could not assign the vase to any particular painter, nor could he see any trace of the influence of Exekias on the vase.

The story depicted on our vase is not found in Greek literature. The origin of the story may have been a poem or a painting that was reconstructed by the vase painters. Some commentators on the passage in Euripides, *Iphigeneia in Aulis*, 192 f., provisionally name the players Protesilaus, and Palamedes, the reputed inventor of the game of draughts, who were amusing themselves during the long

hours at Troy by playing a game. The illustrations on the vases, however, and the famous amphora by Exekias in the Vatican, Museo Gregoriano, on which the names of the two warriors are inscribed, make it probable that Achilles and Ajax are the names to be assigned to the players on our vase.

Black-figured Eye Kylix. Satyrs and Mænads. Plate XXXIX, figs. 1a, 1b.

Height .082 m., diameter .227m.

The cup has been repaired but no parts are missing. Decoration; black, red, and white on the light red color of the clay. Low, cylindrical foot; above is a reserved band.

Exterior (fig. 1a); a dionysiac scene, Satyrs and mænads. Four figures are depicted. On the left a satyr stands, facing right. In front of him is a large conventional eye, painted in white and red circular bands. The satyr looks in trepidation toward the two central figures, a satyr, advancing to the right in attacking pose toward a mænad, who advances toward him. The mænad holds in each hand a short drinking horn, and appears to be dancing. Her face, arms, and feet are painted white. The folds of her garments are red, marked with incised, white lines. On the right, behind a similar eye, another satyr looks back as he hastily retreats to the right. The hair, and the beards and tails of the satyrs are painted red. On three sides, a vine-branch pattern encompasses the central group and the eyes. Below one handle there is a flying bird, below the other is a figure which seems also to be a bird, but perhaps these figures do not represent birds.

For the meaning of the eye on Greek vases, *cf.* Dennis, G., *Cities and Cemeteries of Etruria*, Vol. I, p. 471; Walters, H. B., *History of Ancient Pottery*, Vol. I, pp. 357, 410, 427; W. Klein, *Euphronios*, p. 289, where, in his first classification of red-figure cups, he also includes black-figure kylikes with eyes, and Gorgon heads. For eye cups with gorgoneia, *cf.* *Corpus Vasorum Antiquorum*, Great Britain, *Brit. Mus.*, Fasc., 2, III, He Pl. 19, 1a, 1b, and 1c, 2a, 2b, and 2c.

Reverse of exterior; the scene varies slightly from that on the obverse. On the left a satyr stands and gazes to the right at an object held up in his left hand. In the central group, stands a satyr, with hands down, gazing at a mænad, who turns back, apparently listening to his words. At the extreme right, a mænad retreats and looks back at the central figures.

Interior (fig. 1b); a gorgoneion within a medallion, grotesque, red, with red horns and misshapen ears. In front of a row of white tusks a large, red tongue hangs down. Below the tongue there is a row of incised, curved lines, perhaps meant for hair.

Attica, Early Sixth Century B.C.

On the interior of kylikes the gorgoneion is common. *Cf.* Robinson, Harcum, and Iliffe, Catalogue of Greek Vases in the Museum in Toronto, Nos. 291-292, pp. 105-106, and references cited there; Pfuhl, E., *Malerei und Zeichnung Der Griechen*, Vol. III, p. 15, *Korinthisch orientalisierend* (107 ff.).

The purpose of the gorgoneion was doubtless to serve as a charm to avert evil or bad luck.

THE GORGONEION.

The gorgoneion is mentioned in Homer, *Iliad*, V. 738 ff., on the ægis of Athena; *Iliad*, XI, 36 on the shield of Agamemnon; *Iliad* VIII, 349 in a comparison; and as a fearsome thing, in the *Odyssey*, XI, 634. See Professor Clark Hopkins, Yale University, *American Journal of Archaeology*, Vol. XXXVIII, p. 341, 1934.

Professor George H. Chase of Harvard University in his exhaustive article, "Shield Devices of the Greeks," *Harvard Studies in Classical Philology*, Vol. XIII, 1902, p. 61 ff., shows how common was the device of the gorgoneion on Attic shields which are depicted on vases. The vase painters imitated the actual designs painted or drawn on shields.

The Gorgon's head became one of the official coats-of-arms of the city of Athens.

Chase, *op. cit.*, pp. 106-107, CXIX, cites examples of this device on Attic vases, and on other monuments of the historic period, such as coins, sarcophagi, cistæ, marble and terra-cotta reliefs, temples, and city gates.

For a full discussion of the subject, see Furtwängler's article, *Gorgons*, in Roscher, *Lexikon der Griechischen und Römischen Mythologie*, I², 1701 ff.

Mr. Humphry Payne, *Necrocorinthia*, Oxford, 1931, pp. 79-89, in discussing a series of gorgons and gorgoneia does not agree with Furtwängler as regards the Ionic origin of this device, but shows that the gorgon design originated in Corinth. Payne says (*op. cit.*, p. 89), "The principal tradition originated in Corinth and passed to Attica; from about the middle of the sixth century an Attic or Atticizing type became common property in the Ægean area." And again—"The gorgoneion was an atropaic symbol and it was early used as a decoration on Corinthian temples, and wherever Corinthian influence was felt."

For the gorgoneion as an architectural decoration, *cf.* Payne, *op. cit.*, p. 251 f. See also Payne, *op. cit.*, p. 83, fig. 25 A, and p. 87, fig. 27 C, where there is a close resemblance to the gorgoneion depicted on our cup.

Professor Robinson writes me that "in the Walters Art Gallery in Baltimore, there is a beautiful early Attic pinax with a gorgoneion in the center and animals round about it, showing Corinthian influence."

Aryballos. Plate XXXIX, fig. 2.

Height .053 m., maximum circumference .146 m.

The vase is of gray clay. There are three reserved bands on the shoulder, and dark bars on the surface of the convex top. The body of the vase was perhaps painted black, but the paint is worn off and no design can be distinguished. The neck is short, and a handle joins the lip and shoulder. The bottom of the vase is flat. Very rude work.

Italic-Corinthian, perhaps of the Sixth Century B.C.

For type, *cf.* Payne, *Necrocorinthia*, p. 321, fig. 162.

Alabastron. Plate XXXIX, fig. 3.

Height .095 m., maximum circumference .178 m.

Material, pinkish clay. The body of the vase is pear-shaped. There are five brown bands about the body and brown rays pointing up to the small narrow neck. The edge of the rim is slightly extended. The lip is flat and on its inner surface there is a brown circular band. A short, flat handle extends from the edge of the lip to the top of the shoulder.

Etruscan or Italian imitation of a Corinthian alabastron.

Early Sixth Century B.C.

Cf. Walters, *Cat. of Vases*, Brit. Mus., Part II, pl. IV, C, 774; J. L. Myres and M. Ohnefalsch-Richter, *Cat. of the Cyprus Museum*, 1023, 1062; Robinson, Harcum and Iliffe, *Cat. of Greek Vases in the Museum in Toronto*, No. 153; for type, Payne, *Necrocorinthia*, p. 283, fig. 121, No. 373, B, No. 376. For a similar vase, see *Corpus Vasorum Antiquorum*, The Robinson Collection, pl. XIV, 6, where parallels are cited.

Lekythos. Plate XXXIX, fig. 4.

Height .092 m., maximum circumference .121 m.

Fine tan-colored clay as a base. The body is slender and cylindrical. There is a reserved band over the low, black foot; the neck is long, the mouth spreading, the lip flat; a thick, vertical handle, black above, reserved below, is attached to the neck and shoulder; a black tongue-pattern is on the neck. The body of the vase is decorated with a black, reticulated pattern between black bands.

Greek ware of the Fourth or Third Century B.C.

Cf. Robinson, Harcum and Iliffe, *Greek Vases in the Museum in Toronto*, No. 515; and, for squat Lekythos of a very rude type, see Robinson, *Excavations at Olynthus*, Part V, pls. 146-147.

Aryballos. Plate XXXIX, fig. 5.

Dimensions about the same as the vase shown in fig. 2, except that the body is nearly round. The design is nearly obliterated. It is a conventionalized lotus design. Late Corinthian, Fifth Century B.C.

For type, *cf.* Payne, *op. cit.*, p. 287, fig. 123, p. 320, No. 1263; Robinson, Excavations at Olynthus, Part V, pl. 443; Corpus Vasorum Antiquorum, Michigan, pl. XI, 9.

Squat Lekythos. Plate XXXIX, fig. 6.

Height .065 m., maximum circumference .072 m.

Black glazed vase with metallic lustre. Low foot with narrow, reserved, intersection band. Squat, flat, ribbed body. The loop handle is vertically attached from the shoulder to base of the neck. Trumpet-shaped mouth. Incised vertical lines make ten divisions of the body; each incised line is forked at the base. Probably Attic of the Fourth Century B.C.

Compare for type, Robinson, Harcum and Iliffe, Greek Vases, in Toronto, No. 548.

Red-figured Kotyle or Owl Skyphos. Plate XXXIX, fig. 7.

Height .075 m., diameter .097 m.

The cup is covered with a lustrous, black glaze, except the design which is light red, the color of the clay. Shape same as in object figured in British Museum, Cat. of Greek Vases, III, p. 14, fig. 8. On both obverse and reverse there is an owl between olive leaves. There are black dots on the head of the owl and from its neck to its feet.

Attic, First Half of the Fifth Century B.C.

Cecil H. Smith, Brit. Mus. Cat., III, p. 14, says: "This design is familiar on the coins of Athens as an official Athenian symbol, but it is difficult to explain its occurrence on these vases unless on the theory that they have been made for some special or religious occasion. See Robinson, Harcum and Iliffe, Catalogue of the Greek Vases in the Museum in Toronto, Vol. I, p. 183, Nos. 373-375, where many parallels are given. Dinsmoor, William Bell, American Journal of Archaeology, Vol. XXXVIII, 1934, pp. 419-420, "would date some of these owl vases as early as 490 B. C." *Cf.* Baur, Paul V. C., The Rebecca Darlington Stoddard Collection of Greek and Italian Vases, Yale University, figs. 90, 161, 319, 337, 338. Baur thinks the owl may be apotropaic.

The owl, the sacred bird of Athena, and the olive, her gift to the city of Athens,

were placed on the earliest Attic coins. These silver coins retained their primitive appearance through all later stages of Greek Art.

C. F. Seltman, "Athens, Its History and Coinage Before the Persian Invasion," has shown that the owl on the coins, together with the head of Athena, is the most important index of the development of coinage of the Peisistratids. In all these coins the head of the owl is in front view and the body in side view. The owl, figured on the cups, became the trade-mark of Athens; for these cups were exported to all parts of the Greek world.

Squat Lekythos. Plate XXXIX, fig. 8.

Height .095 m., maximum circumference .075 m.

Glossy, black glaze, except reserved band at the base. Globous body flattened at top and base. Bell-shaped mouth. Vertical, looped handle. Late Attic, Fourth Century B.C.

Cf. Mary A. B. Herford, *A Handbook of Greek Vase Painting*, p. 102, pl. 11d; Robinson, *Excavations at Olynthus*, Part V, No. 469.

Lekythos. Plate XL, fig. 1.

Height .093 m., maximum circumference .12 m.

Black on a buff clay ground. A low, reserved foot, black above, supports a reserved pedestal on which rests the body of the vase, which is encircled by three black bands. The body is marked by incised lines, filled with white paint, in a reticulated pattern. There are up-pointing rays on the lower part of the neck. The vertical handle, reserved below, black above, rises from the shoulder and curves down to the base of the neck, which is black above. The mouth, in the shape of an inverted bell, is black with a flaring, black lip. The vase is similar to that shown in fig. 4, plate XXXIX. For type, see Robinson, *Greek Vases in Toronto*, No. 515.

Attic of Fourth or Third Century B.C.

Red-figured Bell Krater with cover. Plate XL, fig. 2.

Height to top of cover, .146 m., diameter of mouth .137 m.

Decorations; pale red and white on black ground; light gray clay. Small, low foot, body ovoid-cylindrical, tapering sharply at the base; wide, flaring lip, tongue-pattern below lip, except over the handles, which are curved upward. On the cover there is a half-spool handle; rude shell-patterns enclose two womens' heads, with hair curling in front and a knot projecting from the hair-band in the back. On the

body of the vase, between the handles, on both obverse and reverse, there is a head of a woman in profile, facing the left, between vertical tendrils. The head-band, necklace and decorations are white. Rather rude work.

Apulian, Fourth Century B.C.

Cf. Walters, *Anc. Pottery*, Vol. I, p. 487.

Ænochoe. Plate XL, fig. 3.

Height .25 m., maximum circumference .316 m.

White, red and yellow on black ground.

Foot, black below; a concave, reserved band above; the base of the vase is decorated with an astragal pattern between narrow yellow bands; the globular body is covered with a diamond pattern (lattice), made by incised lines filled with white paint; there are two narrow yellow bands on the shoulder; on the neck is an elongated yellow-and-white leaf pattern pointing upward; above is a yellow band. Trefoil mouth, a little broken. A round handle rises obliquely from the shoulder and projects over the mouth in the form of a snake's head.

Probably "Gnathia" Ware, Third Century B. C.

Cf. Corp. Vas. Antiq. Gr. Brit., Brit. Mus., Fasc. 1, IV. D.c, Gnathia Vases, Pl. 5, 1, and Pl. 7, 5.

Lekythos. Plate XL, fig. 4.

Height .165 m., maximum circumference .172 m.

Glossy, black glaze; design white and yellow; no ribbing on the body of the vase. There is a concave, reserved band over the narrow, black foot. The slightly swelling body rises to a slender neck, which expands to a bell-shaped lip. A small, vertical handle extends from the shoulder to the top of the neck. On the lower part of the neck rise short, white rays. On the shoulder there are two yellow bands, next a herring-bone pattern, painted yellow, then two yellow bands. About the body, four white, five-fingered festoons hang from a loose cord.

Gnathia Ware, Second Half of Third Century B.C.

Cf. Corp. Vas. Antiq., Br. Mus., IV, D.C., Plate I, II; see Note Pl. VI, 2; Walters, *Hist. of Ancient Pottery*, Vol. I, p. 487 f.

Guttus, a variation of the Askos form. Plate XL, fig. 5.

Height .077 m., to top of the spout .123 m.

The whole surface of the vase is covered with a glossy, black glaze, except a narrow, reserved band above the foot.

From the flattened, swelling body rises a high, nearly vertical, spout, with

overhanging lip and a loop-ring handle. On the side between the handle and the spout there are four double-incised lines; the rest of the body is covered with incised lines. On the top of the vase in a medallion there is a female head in bas-relief, perhaps of Medusa; her hair falls in tresses on each side. The face is oval, the mouth nearly obliterated.

Campanian, Third or Second Century B.C.

Cf. Walters, *Hist. Gr. Pottery*, Vol. I, pp. 211, 503; *Brit. Mus. Cat. of Greek Vases*, IV, G 37 f.; Baur, *op. cit.*, p. 210, fig. 262.

One-handed Jug. Plate XL, fig. 6.

Height .073 m., maximum circumference .12 m.

Small, black-glazed jug. Low foot, cylindrical body, ring handle, from middle of body to base of the lip. Perhaps imitation of metal ware.

Cf. Robinson, *op. cit.*, *Greek Vases in Toronto*, No. 569.

Guttus with cover. Plate XL, fig. 7.

Height to top of handle .038 m., maximum circumference .29 m.

The vase was covered with a lustrous, black glaze, now dingy. Molded, ribbed body, vertical loop handle at side, spout in front in form of a lion's head. There is a round cover with knob handle and flanges. When the cover is turned it keeps its place, as on a modern tea-pot. Probably it was used as a lamp-filler.

There is some reason for thinking that the vase may be "true Greek and Attic, Fourth Century or later."

Campanian, Second Century B.C.

Cf. Robinson, *Harcum and Iliffe, Cat. of Gr. Vases in the Museum in Toronto*, Vol. I, p. 198, No. 555, and the bibliography given there.

Cf. Walters, *Hist. Anc. Pottery*, Vol. I, Pl. XLVIII; but this form has a low, flowing spout.

Horace, *Sat. I*, 116-118 speaks of his simple dinner service:

Cena ministratur puris tribus, et lapis albus

Pocula cum cyatho duo sustinet; adstat echinus

Vilis, cum patera guttus, Campania supplex.

Epichysis or Pelike. Plate XL, fig. 8.

Height to top of handle .177 m., maximum circumference at projecting rim .365 m.

Reddish-buff clay, partly covered with lustrous brown. Decoration in opaque

white, yellow and red. On the shoulder are palmettes and spirals. On the concave, pyxis-shaped body is a very stylized laurel-and-dot pattern. On the projecting rim are black rays. The vase has a long neck, trough mouth, and a high angular handle. In front, below the neck, there is the rude head of a woman with red hair and white ornaments.

Apulian, Third Century B.C.

This type closely resembles in shape a vase thus described in Walters, *Hist. Anc. Pottery*, Vol. I, p. 179, fig. 47: "a curious form found only in Apulia, and belonging to the extreme decadence of vase-painting, which has a flat, cylindrical body like a round toilet box with moulded edges. It is surmounted by a long, narrow, beak-like, semicylindrical mouth; and the whole effect is awkward and inartistic."

Apulia, Third Century B.C.

Cf. Robinson, *Greek Vases in Toronto*, No. 524 f.; Baur, Paul V. C., *Catalogue of the Rebecca Darlington Stoddard Collection of Greek and Italian Vases*, Yale University, p. 172, 283.

Skyphos. Plate XL, fig. 9.

Height .05 m., diameter .15 m.

The cup is painted with a black glaze outside and inside. It has a small, low foot and one thick handle, horizontally attached. On one side is the figure of a nude boy, running toward the left, a harp in his left hand, his right hand extended as if to meet a victor. The figure has been repainted in modern times, but the cup is ancient. The cup is a common type.

Attic, Fourth Century B.C.

Cf. Robinson, *Excavations at Olynthus*, Part V, Plate 154, fig. 571.

Red-figured **Æ**nochoe. Plate XL, fig. 10.

Height .279 m., maximum circumference .332 m.

Decoration, white and yellow.

The ovoid body is set on a short pedestal which spreads out in a low foot. The pedestal, foot and base of the vase have reserved bands. There is a wave pattern to right on the narrow, slanting shoulder, and a high, slender neck with two horizontal yellow bands, below which yellow and white rays descend. The throat expands into a trefoil-mouth. The broad, ribbed handle rises vertically from the shoulder and descends in a loop to the back of the mouth.

Scene: the head of a woman in profile, wearing an elaborate cap; her hair is fastened behind in a knot. Necklace, earrings, diadem and head-ornaments are

white and yellow. In front of the woman's head there is a pair of figures, each composed of three white dots. On the back of the vase there is a palmette pattern; on each side a scroll pattern. The shape of the vase is not graceful. The outline of the face is good.

Apulia, late Fourth Century B.C.

Red-figured Pelike. Plate XLI, figs. 1a, 1b.

Height .336 m., maximum circumference .677 m.

The vase is covered with a dull, black glaze, except the decorative parts which are pale red, the color of the clay. Graceful, ovoid body, low cylindrical foot, lipped at the top, a narrow, reserved band at the junction of the foot and the rounded base. A meander and dotted-cross pattern encircles the vase. Ribbed handles rise almost vertically from the shoulders and support the wide, overhanging, flat, cylindrical lip. Below each handle there is a palmette between tendrils.

Obverse: fig. 1a, a woman wearing a chiton and an elaborate head-dress is moving to the right. Her hair is tied in a knot by ribbons which stream behind. She holds suspended in her right hand a wreath, the berries of which consist of raised, yellow dots. With her left hand, she offers a large dish to a nude youth seated on a rock. He is crowned with a fillet which streams behind. He holds a large cluster of grapes carelessly suspended in his left hand, and in his extended right hand a mirror.

Above on the left there is a tablet, or possibly a window. Above on the right there is a rosette above a looped fillet. On the neck there are four rosettes between reserved bands, and two white dots between each pair of rosettes. The ground below the youth's feet is indicated by dots.

Reverse: fig. 1b, two standing youths, epheboi, face each other. The youth on the left is clothed in a chiton and a himation which is wound about his body and thrown over his left shoulder. He rests his extended right hand on a stout staff on which he leans slightly. He appears to be conversing with a youth who stands before him, enveloped, even his arms, in a mantle. The youths wear garlands; their mantles have a narrow border, and they wear shoes. On the neck of the vase is a band of laurel to the left, between reserved bands. Above the youths, there is "a tablet bound with cords wrapped about it several times."

Epheboi are common on Greek vases of this period, especially on Apulian vases.

Apulian, Fourth Century B.C.

Cf. Robinson, Harcum and Iliffe, *Greek Vases in Toronto*, Nos. 394 and 413; *Corp. Vas. Antiq.*, Lecce, Museo Provinciale, Fasc. IV; *Brit. Mus. Cat.*, *op. cit.*, IV, F., 312, 313, 318, 319, 321-330.

Kylix. Plate XLI, fig. 2.

Height .05 m., diameter .174 m.

Glossy black glaze, design on unglazed parts dull red. The foot is low and grooved. The stirrup-shaped handles curve upward. In the interior, within a reserved circle, there is a dull, red field, and on it are stamped four palmettes, or buds on stems.

Attic, Fourth Century B.C.

Cf. Baur, *Cat. of Stoddard Collection of Greek and Italian Vases in Yale University*, 162, fig. 38; Hans Schaal, *Griechische Vasen aus Frankfurt Samlungen*, Tafel 19 c, and on Tafel 58 h, a black pinax, with four buds on stems.

Many such stamped plates have been found recently. "Some are of the best period of the Fifth Century B.C." *Cf.* Robinson, *Excavations at Olynthus*, Part V, Plates 154-159.

See also black-glaze stamp ware from the Agora in Athens, Homer A. Thompson, *Hesperia*, III, Number 4, 1934, pp. 429 ff.

Pinax or Plate. Plate XLI, fig. 3.

Height .05 m., diameter .223 m.

Exterior: A low foot, a reserved band above the foot and on the border.

Interior: On the rim there is a border of black bars; next a pattern of white conventional laurel leaves to left; then an upright wave-pattern to the left between two reserved bands. In the medallion there is the head of a female to the left; her black hair curls down over her ears, from which hang large, white earrings. She wears a double necklace and an open, striped cap, tied in the back with a white ribbon, and decorated in the net-work with six white dots in triplets. In front of the net-work there is a white head-band, on which are nine diagonal bars, dividing into two bands which encircle the base of the head. Below there is a cluster of white spirals. In the field in front there is a pair of three white dots, and a white flower on a stem. The drawing though conventional is pleasing.

Apulian, Fourth Century B.C.

Cf. Baur, *Cat. of the Stoddard Collection*, p. 165, 268, fig. 68; Robinson, Harcum and Iliffe, *Cat. of Greek Vases in Toronto*, No. 461.

ETRUSCAN ASH URNS

"Canopic" Urn. Plate XLII, fig. 1.

Height .455 m., maximum circumference .645 m.

The urn is made of red, unglazed terra-cotta, and is probably hand made.

There are white particles on the head and neck; the body is high, ovoid, the foot low and sloping, the handles horizontally attached, inclining upward. An archaic head of a man forms the lid of the jar. It has a low forehead, close-fitting wig, with small shell-curls at sides and in front, bulging eyes set too high under strongly-marked eye-brows; the nose is ugly and flaring, the mouth a mere slit, with compressed lips, the ears are badly formed, the chin is prominent. The metal chain hanging around the shoulders may belong to this vase. Although the head seems an ugly caricature, it is strongly realistic and is evidently meant for a portrait of the person whose ashes were deposited in the jar. Chiusi, Sixth Century B.C., or earlier.

Bibliography of Canopic urns in general: Montelius, *La Civilization Préclassique en Italie*, Stockholm, 1904-1910, 3 vols., plates, 2 vols., text p. 972 ff., plates 219-223; 226; Bianchi-Bandinelli, *Dedolo*, VI, 1925, p. 8 ff.; Giglioli, *Studi Etruschi*, III, 1929, p. 474 f.

The above references were given to me by Dr. D. M. Robinson. See also Walters, H. B., *History of Ancient Pottery*, Vol. II, p. 304; Dennis, George, *Cities and Cemeteries of Etruria*, ed. 3, 2 vols.; Martha, Jules, *L'Art Étrusque*, pp. 330-340; Ducati, Pericle, *Storia dell' Arts Etrusca*, 2 vols., Florence, 1927, Vol. II, Tav. 70, 71. Walters, H. B., *Cat. of Vases in the Brit. Mus.*, Vol. I, Part II, p. 263, fig. 386 = H 245, fig. 387 = H 246.

CHIUSI AND THE ORIGIN OF THE ETRUSCANS.

The Etruscan city Camars, probably on the site of Chiusi (Latin Clusium), was settled by Villanovans and perhaps by other Italic tribes centuries before the Etruscans got a permanent foothold in that region. The Etruscans emigrated to Italy, probably from Asia Minor; Herodotus (I, 94) says from Lydia about 850 B.C. They came by sea in small numbers and in repeated incursions. They were not Indo-Europeans, as we know from the evidence of their language, customs, and religious ideas. They were skilled in metal working, in agriculture and in engineering, and were far in advance of the Villanovans and other Italic peoples among whom they settled and whom they subdued. They became the overlords of these rude Italic tribes, who possessed in primitive form those sturdy characteristics which are prominently seen in the Roman people, especially during the period of the early Republic. The more the Etruscans are studied, the greater seems the debt owed them by their Roman conquerors.

A different opinion as to the origin of the Etruscans is held by some scholars, especially by the eminent archæologist F. Messerschmidt. In a recent book, re-

viewed by Dr. G. M. A. Hanfmann (*Amer. Journ. Arch.*, 1936, Vol. XL, No. 3, p. 394 f.), Messerschmidt effectually demolishes the arguments for an oriental origin but in the opinion of the reviewer, "fails to demonstrate the insuperable difficulties of the autochthonic theory."

This theory is stated by Professor Hugh Last, in *The Cambridge Ancient History*, Vol. VII, p. 379 *et. seq.*, who believes that the Etruscans did not come by sea, but that they were of native Italic stock, being derived from a neolithic people and from the Villanovans. Living in a fertile region, rich in mines of copper and iron, they gradually took the lead over the more backward tribes and became the ruling class of the native cities of northern and central Italy. By commerce and intercourse with the East they became wealthy and made progress in the arts.

The origin of the Etruscans is still an unsolved problem. Further investigation of their alphabet and the discovery of new alphabetic forms of tribes that dwelt in Asia Minor may throw light on the origin of the Etruscans.

A brief note on Chiusi (Latin Clusium), a town of considerable interest to students of Roman history and Roman literature, may be in place here.

The legends about Lars Porsenna, king of Clusium, which were put into stirring verse by Macaulay in his "Lays of Ancient Rome," are now being investigated by serious students of history.

Chiusi is situated at a considerable distance from the sea, and is about one hundred miles from Rome. It had numerous contacts with Rome, not all of them unfriendly. Its people were very conservative, adhering to the old Italic customs indigenous in that part of the peninsula. Its early inhabitants were skillful workers in bronze long before the arrival of the Etruscans. The practice of incineration and of depositing the ashes of the dead in sepulchral urns was long retained by the people of Clusium, when other Etruscan cities practiced inhumation. The city carried on a large manufacture and trade in cinerary urns, of which many hundreds are to be found in Italian museums.

Of the many books and discussions treating of Clusium (Chiusi) I will cite a few:

Dennis, George, *Cities and Cemeteries of Etruria*, Vol. II, p. 290, London, 1887; Cameron, Mary Lovett, *Old Etruria and Modern Tuscany*, London, 1909; Taylor, Lily Ross, *Local Cults in Etruria*, Vol. 11, *American Academy in Rome*, 1923, pp. 175-180; Saunders, Catherine, *Vergil's Primitive Italy*, pp. 64-67, Oxford, 1930; for early and later sculptures, sarcophagi, and urns, from Chiusi, *see* *Catalogue of Sculpture in the Department of Greek and Roman Antiquities of the British Museum*, Vol. I, Part II, *Etruscan Sculpture*, D 8-19 and D 35-51, by F. N. Pryce, London, 1931.

ETRUSCAN PORTRAIT SCULPTURE

This topic was suggested by the canopic urn in our collection, which has been described above and is shown on plate XLII, figure 1. The examples cited below are well known and of course could be greatly multiplied. Frequent references to the volumes of the Cambridge Ancient History, which are easily accessible, are given in this account.

The advance from the rude, primitive attempts at human portraiture to perfected portrait sculpture may be briefly stated.

First, about 700 B.C., a death-mask of clay or bronze began to be attached to the cinerary urn. This was an indigenous custom in northern Etruria, and it was not derived from the Egyptians or Mycenæans as some writers have thought.

The Etruscans believed that the human personality was perpetuated, if its mundane likeness was preserved for posterity. The wax masks and portrait busts of the deceased, set up in the atria of Roman houses, were survivals of this idea.

Hans Muhlestein, *Die Kunst der Etrusker*, p. 227, pl. 147, describes two bronze death-masks in the Museo Communeale, Chiusi, and also a bronze death-mask and a clay mask (pl. 148) from Chiusi, in the Florence Archæological Museum.

Two terracotta heads from Veii, now in the Museo Gregoriano, Vatican, are described in the *Camb. Anc. Hist.*, Vol. IX, p. 808, and Volume of Plates IV (a). They are excellent life-like portrait heads.

Second, Canopic urns, similar to the urn in the Carnegie Museum previously described, were followed by canopics with heads of terracotta, and with rudely modelled breasts and arms instead of handles. These urns date from about 750-650 B.C.

As examples of two early Etruscan urns in the form of the human figure, see (1) a sepulchral urn from Chianciano, near Chiusi, in the form of a life size standing man, and (2) an urn in the form of a seated man, also life size, from Chiusi. *Cf.* *Cat. of Sculpture in the Brit. Mus.*, Etruscan, Vol. I, Part II, pp. 162-164, fig. 7=D8, and Pl. II, and fig. 8=D9; (3) a still earlier work, a statue of a woman of half life size, from the Polledrara Tomb, Vulci, *Brit. Mus. Cat. (op. cit.)*, pp. 155-157, fig. 1=D1, and Pl. I.

The Apollo of Veii will be mentioned later.

From the canopic urn also was developed the ash chest, on the lid of which sat or reclined an image of the deceased. It need not be supposed that there was commonly much effort made by the artisan or artist to reproduce an exact portrait

of the deceased. The chests were manufactured in immense numbers at Chiusi, Volterra, and elsewhere. A buyer came and chose what seemed appropriate. The reliefs were painted in various colors, many of them most gaudily, and the tombs, in which the sarcophagi have been found, were with their brilliantly frescoed walls by no means all gloomy and terrible. Many of the wall-paintings in the tombs depict the happy and sensuous life of the Etruscans.

In addition to the many hundred chests and larger sarcophagi with reliefs and inscriptions that have been described, there remain many more still undescribed. They give us glimpses of the life and beliefs of this mysterious people from whom the Romans derived so much of their civilization.

For a useful introduction to Etruscan funerary urns and sarcophagi, consult F. M. Pryce, *Brit. Mus. Cat. of Sculpture*, Vol. I, Part II, pp. 148-155, London, 1931.

Many of the recumbent figures on the covers of the sarcophagi are fine specimens of Etruscan sculpture. Three examples may be mentioned here:

(1) An elderly corpulent man, "Obesus Etruscus," reclines on the lid of an urn in the Florence Museum. *Cf.* R. West, *Römische Porträt-Plastic*, p. 18, pl. IV, 9; *Camb. Anc. Hist.*, Vol. IX, p. 810, and Plates IV, p. 40a.

(2) There are the reclining figures of an old man and his old wife, from Volterra, not at all beautiful, but a masterpiece of realism. *Cf.* Ducati, *op. cit.*, p. 548, pl. 270, fig. 656; A. Heckler, *Greek and Roman Portraits*, p. 25; *Camb. Anc. Hist.*, IX, p. 811, Plates IV, p. 40c.

Compare with this successful, technical treatment of an old couple, the relief on the *stele* of C. Septimius, from Vulci, perhaps belonging to the late Republican or early Augustan period, now in the Ny Carlsberg Museum. It is said to be "one of the best examples of a portrait where all the characteristics of a death-mask with the exception of the eyes are observed" *Cf.* *Camb. Anc. Hist.*, IX, p. 814, and Plates IV, pp. 50a.

(3) A work not so well known is the splendidly executed figure of a man reclining on the lid of a Greco-Roman sarcophagus found near Chiusi, of about the year 350 B.C. It is now in a private collection. It is described by F. N. Pryce, in the *Burlington Magazine*, 1926, Vol. 48, pp. 243-251.

Mr. Pryce's description of this recumbent figure in his fine article is so appropriate that at this point I quote a portion of it: "In striking contrast to the Hellenic grace of the relief on the chest is the stark realism of the figure on the lid. The old man with wrinkled face, thinned hair and flabby body is portrayed with miraculous accuracy. Here is a portrait of the native Etruscan school untouched by Greek idealism and showing the fidelity to nature which Etruria handed down to Rome."

For the finest example of Etruscan plastic art we must go back to about the year 500 B.C. to the grand terracotta figure of the Apollo of Veii, now in the Villa Giulia, Rome, representing the relentless deity of the Etruscan pantheon. It was made under Ionian-Greek influence, but it is Italic in character. There is reason to believe that the maker of the Apollo was Vulca, the Etruscan sculptor who made the statue of Jupiter in the Capitoline temple at Rome.

Bibliography: Ducati, *op. cit.*, p. 230, 252, Tav. 99, 100, figs. 266, 267; G. Kaschnitz-Weinberg, Studien zur Etruskischen und Frührömischen Porträtkunst, in Röm. Mitt. XLI, p. 133f, 1926; G. Q. Giglioli, Etruskische Terrakottafiguren aus Veii, Antike Denkmäler, III, Berlin, 1926; D. Randall-MacIver, The Etruscans, 1927; Camb. Anc. Hist., Vol. IV, p. 424, Plates Vol. I, p. 334, and Vol. IX, p. 813, Plates IV, p. 48d; F. Poulsen, Das Helbig Museum, Copenhagen, 1927; G. Buonamici-A. Neppi Modona, A Guide to Etruscan Antiquities, Florence, 1928; M. A. Johnstone, Etruria Past and Present, London, 1930.

I will close this condensed sketch of Etruscan portrait sculpture by a reference to the famous bronze statue, L'Arringatore, the "Orator," in the Florence Museum discovered near Lake Trasimene. It belongs within the years 218-190 B.C. The Etruscan inscription on the edge of the robe gives the name of the personage as that of Aules Metelis (Latin, Aulus Metilius). The head shows Italo-Etruscan derivation, but the character of the figure as a whole is definitely Roman. It is a transition work. To quote Mrs. Eugénie Strong, Art in Ancient Rome, Vol. I, p. 70: "It is an example of a portrait midway between the Etruscan manner and the newer Roman style influenced by Greek models." Cf. Ducati, *op. cit.*, p. 546, Tav. 267, fig. 651; Camb. Anc. Hist., Vol. IX, p. 813, and Plates IV, p. 48, (d).

Whatever was the influence of Greek sculpture on Roman portrait sculpture the genesis of the art can be traced to the Etruscans.

Of course the Etruscans, so lacking in imagination and idealism, did not create really great works after the manner of the Greeks in the arts of painting and sculpture. In the words of Mr. Stanley Casson, Camb. Anc. Hist., Vol. IV, p. 432, "The artist as a general rule failed to understand the underlying methods of balance, proportion and construction which were the essential qualities of his Greek prototypes. In consequence his work was deprived of the vigor of true artistic creation; it had no natural inspiration."

Ash Urn with Lid. Plate XLII, fig. 2.

Height .368 m., to the top of the cover .622 m.

Length: .54 m., width .228 m. Alabaster. On each end of the chest is a large rosette in relief, perhaps symbolic of the flowers of the resurrection.

On the lid reclines the figure of a fat, middle-aged man, the body somewhat shortened. His left arm rests on two tasselled pillows. He is obese and sensual looking. His short hair is combed over his forehead. He wears a fillet and a garland and a robe draped over his left shoulder and covering his legs and feet. In his extended right hand he holds a *phiale mesomphalos*, resting on his knees. On the third finger of his left hand is a ring with a flat bezel.

The face is well modelled except the ears. The chin is prominent. The hand is large and the fingers are very long.

The figure is that of an Etruscan noble whose ashes were deposited in the chest underneath.

The scene on the chest is in high relief. On a slightly extended base, decorated with a conventional leaf-design, two warriors at the point of death face each other on their knees. They wear Phrygian caps, and cheek-pieces, also corselets, shoulder straps, and embossed belts; below the metal flaps on the corselets, the edge of the chiton appears. Eteokles on the left wears a chlamys, fastened in front with a brooch. He leans on his upright shield, held close to his side, and grasps his heavy sword at an angle, the point touching his thigh.

The warrior on the right, Polyneikes, leans back weakly on his shield, holding his sword in a spent manner across his thigh, his left arm hangs down helplessly. The Theban brothers are about to expire from each other's sword thrusts.

The modelling of the figures is good and shows decided Hellenic influence. Physical suffering appears on the faces, especially in the mouths, and in the drooping heads. The balance of the relief is well preserved, but monotony is avoided by individual differences in the attitudes, and in details in the representation of the warriors.

In the centre of the scene sits a female death-angel, Lasa, with winged helmet, long hair flowing down her neck at each side, and a band about her shoulders, fastened cross-wise between her breasts by a brooch. She wears a chiton, held at the waist by an embossed girdle, and high boots. Her arms, breasts, and legs are bare.

On each of her large, outstretched wings is an eye, perhaps a symbol of speed or of unerring foresight. The face of the Fury or Lasa has a fixed, relentless, stony stare. Otherwise she is not physically repulsive. In her right hand she holds up a heavy bar, her left hand rests on the stone on which she sits.

Volterra, Third or Second Century B.C.

Cf. Brunn-Körte, *op. cit.*, II, pp. 41 ff., Pl. XIV, 3, XIII, 1, taf. 188, 11, p. 263, Pl. XVII, 1; in the Chiusi Museum there are numerous examples, also in the Volterra Museum; and in the Archæological Museum, Florence; *Cf.*, Inghirami, I.

tav. 92, 93, VI, tav. V, 2; Dennis, *op. cit.*, II, p. 364; F. N. Pryce, *Cat. of Sculp. in the Brit. Mus.*, Vol. I, Part II, Fig. 61 = D 40-1, pp. 205-206.

This Theban story may be the foundation of the Roman-Etruscan saga of Brutus and Aruns. Cf. F. Poulsen, *Cat. of the Helbig Museum der Ny Carlsberg, Glyptoteek H. 297*. Cf. Dion. Halic., V. 15; Livy, II, 6, 79; Cicero, *Tusc. Disput.*, IV, 50: *Ut numque cominus ictu cecidisse contrario*.

These literary references are taken from Poulsen, *Helbig Museum, H. 297*, p. 144.

Ash Urn. Plate XLII, fig. 3.

Height .26 m., length .444 m., width .215 m.

Terracotta. The relief is set in a panel. On each side a pseudo-ionic pilaster is painted; above is an ovolo molding. The inscription along the upper border of the chest, painted in red letters, is illegible.

The scene represents a combat between two warriors, Eteokles and Polyneikes, a favorite relief on these urns.

Eteokles advances to the right, bends forward and stabs in the throat Polyneikes, who has fallen on his right knee and is stabbing his opponent in the belly with an upward thrust. With his left hand Eteokles holds back the shield on the other's left arm. His own shield, on which Polyneikes leans, can be seen in front of his left knee. Each warrior wears a crested helmet, cuirass and short chiton. Polyneikes' helmet, however, now lies on the ground below Eteokles. The latter wears a chlamys.

The bull-like head of Polyneikes in the Plate is due, of course, to the wearing away of the clay relief.

At either end a winged Death-angel, Lasa, is moving away and looking back and extending her inner arm over the nearer warrior. They have small wings and wear short-girt chitons, with cross-bands fastened with brooches, and high boots turned over at the top. Each holds a lighted torch in the outer hand. The faces of all the figures are much worn. The paint on the relief is gone. Probably from Chiusi, Third Century B.C.

Cf. *Cat. of Terracottas of the British Museum*, D. 788, 792, 799, 800; Brunn-Körte, I. *Rilievi dell'urne Etrusche*, Vol. II, p. 32 ff., pl. XI, 2, and pl. 19, fig. I, p. 32 ff.; Brunn-Körte, *op. cit.*, Vol. III, 1916, p. 67 f., fig. 2, pl. LVII, 7; *Arch. Anz.*, XLIII, 1928, p. 388 ff., fig. 102; *Bull. of the Fogg Museum*, III, 1, 1933, p. 16, fig. 6; one specimen is in the Johns Hopkins University Collection. Cf. Dennis, *op. cit.*, II, p. 165; *Cat. Brit. Mus.*, IV, G 104, a Megarian Bowl on which are scenes from the *Phoenissæ* of Euripides.

For a series of urns depicting the story of this combat, *cf.* Brunn-Körte, *op. cit.*, Vol. II, Part I, Ch. IX, pp. 27-56, and plates IX-XIX.

Ash Urn. Plate XLII, fig. 4.

Height .209 m., length .304 m., width .185 m.

Terracotta. In a panel is a relief representing a parting scene. In the centre is an arched door-way, which may be the gate of Hades or the door of the soul. On the doors, below a cross, are two lions' heads, each holding in its mouth a metal ring. The rings are fastened together to close the entrance. Before the doors stand two figures, facing front, a man and a woman, clasping each other's right hand. They gaze intently at each other. Each wears a chiton and a himation twisted about the left shoulder, leaving the right arm bare. The man tries to draw back the woman. Her left arm is extended downward to the left.

Behind the man, facing front and to the left, stands a nude, muscular winged Death-angel, Charun. He wears boots and a cap or hood and a lion skin crossed over his chest, and he holds in front in his right hand a heavy hammer which rests on the ground. On the woman's left stands a female Death-angel, Lasa, facing front to the left, wearing a cap, boots rolled down at the top, chiton and a cross-band, fastened by a brooch between the breasts. The demon holds suspended in front in her right hand a heavy, sheathed sword, and her left hand rests on her left thigh. All the faces in the relief are too worn to be clearly distinguished.

At each side an Ionic column with vertical lines painted red supports the architrave on which was painted in black letters an inscription, most of which is now illegible.

Parting scenes on cinerary urns are very common. Some of these were perhaps suggested by the story of Admetus and Alcestis, frequently represented on Greek vases. If this is the case here, the figure at the left may be Herakles and the one to the right Thanatos. The whole work is crude, but the attitudes are most realistic.

Chiusi, Third or Second Century B.C.

Cf. Cat. of Terracottas, Brit. Mus., IV, D 796, F 486; Dennis, *op. cit.*, II, frontispiece; Walters, *op. cit.*, II, p. 310.

Lid of an Ash Urn. Plate XLIII, fig. 1.

Height .245 m., length .41 m., width .225 m.

Terracotta. The white slip which originally covered the figure is now largely worn off, leaving the brick-red color of the clay.

On the lid a young man reclines at ease in a semi-upright position. He wears

a chiton, and a himation thrown over his left arm and shoulder and covering his legs. His left arm rests on a tasselled pillow; his right hand holds a *phiale mesomphalos* against his right knee which is drawn up; his right foot seems to rest on a pillow. On the third finger of his left hand is a seal ring. The face, except the nose and right eye, is well preserved. Hellenic influence is seen in the head and drapery. There is considerable dignity in the figure.

Chiusi, Third or Second Century B.C.

Cf. Cat. of Terracottas, Brit. Mus., IV, D 787, 795.

Lid of an Ash Urn. Plate XLIII, fig. 2.

Height .31 m., length .44 m., width .22 m.

Gray terracotta.

On the lid of the urn is the figure of a woman reclining, her left arm resting on a pillow. She gazes upward with a rapt expression. Her hair is parted and waved. She wears a chiton tied at the waist with a ribbon, and a himation, covering her legs, and drawn back with her right hand so as to cover the back of the head, shoulders and left arm. The right knee is drawn up, and the left knee is bent. The right foot seems to rest on a pillow. Much skill is shown in the modelling of the hair, the folds of the garments and the features. Greek influence is apparent in the figure.

Chiusi, Third or Second Century B.C.

For parallels, *cf.* Cat. of Terracottas, Brit. Mus., covers or lids of 791 and 792.

Ash Urn. Plate XLIII, fig. 3.

Height .213 m., length .342 m., width .19 m.

Terracotta. Upper left corner is broken off. At each end a decorative column painted red encloses a panel on which is a relief representing a combat. Near the centre a youth in back view and nude, except for a hat and a red sash wound about his waist, strides to the left and with both hands drives a long, heavy plough-share against two warriors, one of whom has fallen on his left knee, while the other, with drawn sword and shield, stands over his fallen comrade to protect him. The fallen man, facing front, under cover of his shield looks back and brandishes his sword in his extended right hand in the vain attempt to defend himself. He wears a helmet, cuirass with a row of flaps, and a short chiton. His comrade behind him wears a crested helmet, and perhaps a chlamys fastened at the neck with a brooch. On the extreme right a warrior facing to the front, covered by his shield, retreats to the right. His right arm holds a sword as he looks back at the combat. The outside of the shields are painted yellow with brown decorations; parts of the relief

show traces of red paint. The features of the warriors are largely obliterated. The bodies are well molded, evidently under Hellenic influence. The relief is in rather a bad condition.

Chiusi, Third or Second Century B.C.

Above the relief there is a retrograde inscription painted in red letters.

For the transcription and interpretation of the inscription on the urn represented on Plate XLIII, figure 3, see page 339.

The subject of the relief has been interpreted as Echetlos fighting at the battle of Marathon. *Cf.* Pausanias I, 32, 5, and II, pp. 443-444, in Frazer's Edition; B. M. Cat. of Terracottas, D. 796; Dennis, *op. cit.*, Vol. II, p. 166; Roscher, Lexikon I, p. 1212, thinks the scene may refer to Etruscan mythology. Körte interprets the figure with the plough as the hero Tarchon saving the Etruscans from invasion. For Tarchon, *cf.* Müller-Deecke, II, pp. 283-284. *Cf.* Munich, Museum f. Antike Klein Kunst, pp. 14 ff.

Ash Urn with Lid. Plate XLIII, fig. 4.

Height .203 m., length .29 m., width .13 m.

Gray terracotta, originally covered with a white slip.

On the cover reclines a woman in the sleep of death. She is completely enveloped. Her head and shoulders rest on a high, double cushion. Her hair is in a thick roll.

In a panel the relief represents a death scene. In the center stands a winged female Death-angel, *Lasa*, to right, facing front. She wears a himation and chiton and perhaps a hat. In her left hand she holds up a large, lighted torch. With her extended right hand she grasps the arm of a woman wearing a long, loose robe and boots, and draws her to the right toward Cerberus who stands with open jaws. Behind the monster stands Charun, facing front, clad in a himation, one end of which is thrown over his left shoulder and wound about his waist. His chest and right arm are bare. He holds in his extended right hand a bowl and in his left hand a small object, perhaps poppy seed. Charun directs the way to a narrow, vaulted portal, closed by double doors, on which rings and hinges are visible, the entrance to the lower world, or perhaps it is the door of the soul. A dentil decoration is back of the figures. Above the relief is a retrograde inscription painted in black letters. For the transcription and interpretation of this inscription, see page 339.

Chiusi, Third Century B.C.

Bibliography: Brunn-Körte, *op. cit.*, p. 68, fig. 13, pl. LVII, 8.

THE INTERPRETATION OF THE INSCRIPTIONS.

For the interpretations of the inscriptions on the two Ash Urns which are shown on Plate XLIII, figs. 3 and 4, I am indebted to Professor Eva Fiesel of Bryn Mawr College who kindly made them from tracings of the inscriptions which had been taken by Dr. G. M. A. Hanfmann of Harvard University.

Inscription from Ash Urn shown in figure 3, plate XLIII.

A 7 1 7 V 9 1 1 1 : 1 1 1 9 1 3 4 : A 1 1 A 0

Thana: thetrinei: vetrunisa. . . = "Thana Tetrinia Vetroni (uxor)." The inscription (all four of them) belongs to the general type on urns from Central Etruria, most of them dating from the third or second century B.C. They gave the name of the deceased, eventually the name of the husband, often the name of the mother (prænomen and gentile name). They are not found however in these two inscriptions. Thana (than(i)a) is a well known Etr. prænomen femini generis. Thetrinei is the feminine form of a Masculinum thetrina (gentile name of the father). The same name occurs in Latin Tetrinius? See W. Schulze, *Zur Geschichte Lateinischer Eigennamen*, 125, 242. The name of the husband is expressed by the Suffix -sa, The nominative would be vetruni(e), Latin Vetronius, which is found in Chiusi, C. I. E. 1148. See Schulze, *loc. cit.*, 191. Both are derivations from a name vetru, also recorded in Chiusi, C. I. E. 1902.

Inscription from Ash Urn shown in figure 4, plate XLIII.

7 1 1 7 9 A 7 : 1 1 : A 1 1 Y A : A N A 0

Thana aulia: vl.: carut es = "Thana Aulia, Veli (?) (filia), Caruti (uxor). Aulia, Masculine aule, aulie, is a well known female name, found both as a prænomen and a gentile name (the latter in this inscription). Latin Aulus, Aulia. As to Latin Carutius, which corresponds to Etr. Carute, see Schulze, *loc. cit.*, 146. The abbreviation is to be read al. according to Hanfmann's design. But I would think it more likely that we have to read vl. for velus, a very common abbreviation. Velus is genitive of the masculine prænomen vel.

EXPLANATION OF PLATE XXXVII

Black-figured Column Krater or Kelebe.

Attic, c. 530-520 B.C., Chiusi.

Obverse: Achilles and Ajax playing.

The reverse side of this Krater is figured on Pl. XXXVIII.



EXPLANATION OF PLATE XXXVIII

Black-figured Column Krater or Kelebe.

Attic, c. 530-520 B.C., Chiusi.

Reverse: Youths at Exercise.

The obverse side of this Krater is figured on Pl. XXXVII.



EXPLANATION OF PLATE XXXIX

- FIG. 1a. Black-figured Eye Kylix. Attic, Early Sixth Century B.C. Exterior, Satyrs and Mænads.
- FIG. 1b. Interior of Kylix shown in fig. 1a. A Gorgoneion.
- FIG. 2. Aryballos. Italic Corinthian, perhaps Sixth Century B.C.
- FIG. 3. Alabastron. Etruscan or Italian imitation of a Corinthian alabastron. Early Sixth Century B.C.
- FIG. 4. Lekythos, Greek ware of Fourth or Third Century B.C.
- FIG. 5. Aryballos, late Corinthian, Fifth Century B.C.
- FIG. 6. Squat Lekythos, probably Attic, Fourth Century B.C.
- FIG. 7. Red-figured Kotyle or Owl Skyphos, Attic, first half of Fifth Century B.C.
- FIG. 8. Squat Lekythos, Late Attic, Fourth Century B.C.



1a



1b



2



3



4



5



6



7



8

EXPLANATION OF PLATE XL

- FIG. 1. Lekythos, Attic, Fourth or Third Century B.C.
FIG. 2. Red-figured Bell Krater with cover. Apulia, Fourth Century B.C.
FIG. 3. \O enochœ. Probably "Gnathia" Ware, Third Century B.C.
FIG. 4. Lekythos, Gnathia Ware, Second half of Third Century B.C.
FIG. 5. Guttus, a variation of the Askos form, Campanian, Third or Second Century B.C.
FIG. 6. One-handled Jug. Perhaps imitation of metal ware.
FIG. 7. Guttus with cover. Attic or possibly Campanian under Attic influences. Fourth Century B.C.
FIG. 8. Epichycis or Pelike. Apulian, Third Century B.C.
FIG. 9. Skyphos. Attic, Fourth Century B.C.
FIG. 10. Red-figured \O enochœ. Head of a woman in profile. Apulia, late Fourth Century B.C.

EXPLANATION OF PLATE XLI

- FIG. 1a. Red-figured Pelike. Obverse, woman and seated youth.
FIG. 1b. Reverse of object shown in fig. 1a, two standing youths.
Apulian, Fourth Century B.C.
FIG. 2. Kylix. Black stamped ware. Attic, Fourth Century B.C.
FIG. 3. Pinax or Plate. Female head in the medallion. Apulian, Fourth Century B.C.



1a Obverse



2



M

3



1b Reverse

EXPLANATION OF PLATE XLII

- FIG. 1. "Canopic" Urn. Chiusi, Sixth Century B.C.
- FIG. 2. Ash Urn with Lid: Combat of Eteokles and Polyneikes. Volterra, Third or Second Century B.C.
- FIG. 3. Ash Urn. Combat of Eteokles and Polyneikes. Probably from Chiusi, Third Century B.C.
- FIG. 4. Ash Urn. A parting scene. Chiusi, Third or Second Century B.C.



1



2



3



4

EXPLANATION OF PLATE XLIII

- FIG. 1. Lid of an Ash Urn: a young man semi-recumbent. Chiusi, Third or Second Century B.C.
- FIG. 2. Lid of an Ash Urn: a young woman semi-recumbent. Chiusi, Third or Second Century B.C.
- FIG. 3. Ash Urn. Combat of Warriors. Chiusi, Third or Second Century B.C. For the transcription and interpretation of the inscription on this chest, see p. 339.
- FIG. 4. Ash Urn with Lid. A death scene. Chiusi, Third Century B.C. For the transcription and interpretation of the inscription on this chest, see p. 339.



1



2



3



4